

1994

Five old verses

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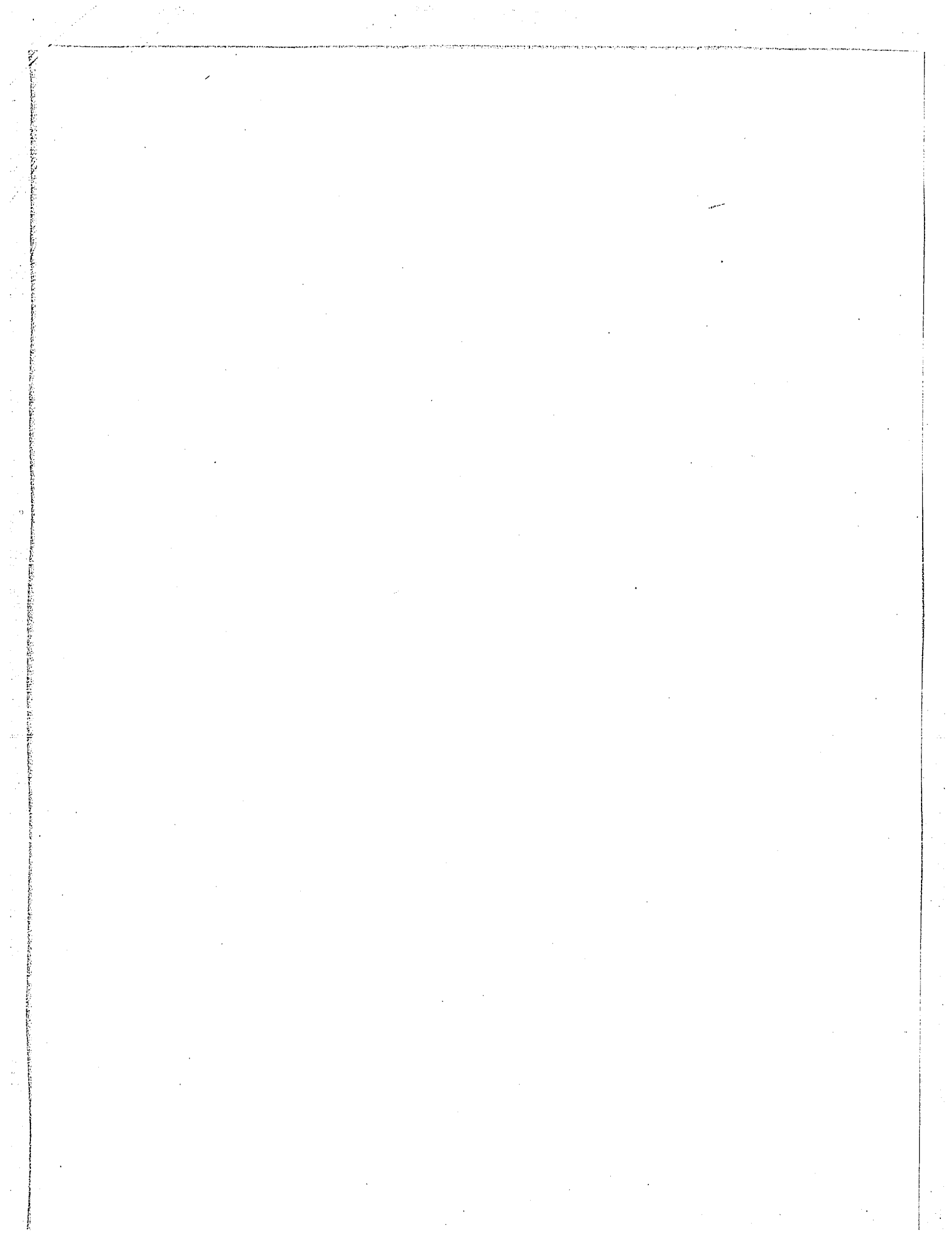
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Five Old Verses. [Original composition]

Sackman, Jacqueline Rachel, M.A.

San Jose State University, 1994

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Ann Arbor, MI 48106**

FIVE OLD VERSES

A Thesis

Presented to

The Faculty of the School of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Jacqueline Rachel Sackman

May, 1994

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ABSTRACT

FIVE OLD VERSES

by Jacqueline Rachel Sackman

Five Old Verses is a song cycle based on Arthur Waley's English translation of five ancient Chinese poems written during the period from the Zhou (1074 B.C.) to the Song (A.D. 1279) dynasties. Reflecting both Confucian and Taoist ideals prevalent during the early Empire, these texts of varied origins paint a homogeneous picture of ancient Chinese philosophy, revealing a perceptible preoccupation with man's mortality.

The composition is written for four solo voices, an ensemble of eight vocalists, and two percussionists. Textural exploration involves the soloistic treatment of all voices, later recombined as needed to build stronger musical forces. The percussion often signals future musical events.

Pitch material is drawn largely from four interrelated synthetic scales and is organized with a deliberate control of intervallic content. The formal structure of the work is tightly coupled to the form of the text but with additional musical recapitulations in the longer movements.

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INSTRUMENTATION

Voices

Soprano Solo
 Alto Solo
 Tenor Solo
 Bass Solo

2 Sopranos
 2 Altos
 2 Tenors
 2 Baritones

Percussion I

Marimba (Mba.)
 3 Wood Blocks (W.Bs.)
 Bass Drum (B.D.)
 4 Tom-Toms (T.Ts.)
 Xylophone (Xyl.)
 Castanets (Cast.) - mounted
 Sizzle Cymbal (Siz. Cym.)

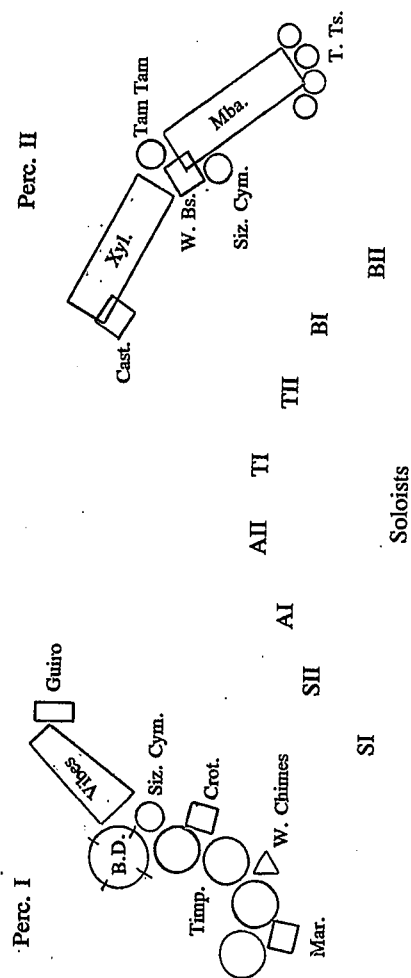
Percussion II

Wooden Chimes (W. Chimes)
 Maraca (Mar.)
 Tam Tam
 Bass Drum (B.D.)
 4 Timpani (Timp.)
 Vibraphone (Vibes) - bowed
 Guiro
 Crotales (Crot.) - chromatic
 Sizzle Cymbal (Siz. Cym.)

PERFORMANCE NOTES

1. All players read from score.
2. Accidentals apply only to the notes they precede and their immediate repetition at the exact pitch.
3. Phonetic syllables pronounced according to the International Phonetic Alphabet standards. For example:

a = ʌ as in father	e = æ as in made
i = ee as in tree	I = i as in hill
o = ɔ as in no	u = ʊ as in boot
aI = i as in pile	^ = u as in up
4. The two-bar repeated phrases of *sprechenstimme* in the vocal ensemble parts of Movement II may be substituted by ad libitum talking, observing written dynamics.
5. Suggested placement of instruments:



I. NEW CORN

Poem by T'ao Ch'ien

Swiftly the years, beyond recall.
Solemn the stillness of this fair morning.
I will cloth myself in spring clothing
And visit the slopes of the Eastern Hill.
By the mountain-stream a mist hovers,
Hovers a moment, then scatters.
There comes a wind blowing from the south
That brushes the fields of new corn.

II. UNTITLED - from *Nineteen Old Poems*

Anonymous

Of this day's glorious feast and revel
The pleasure and delight are difficult to describe.
Plucking the lute they sent forth lingering sounds,
The new melodies in beauty reached the divine.
Skillful singers intoned the high words,
Those who knew the tune heard the trueness of their singing.
We sat there each with the same desire
And like thoughts by each unexpressed:

"Man in the world lodging for a single life-time
Passes suddenly like dust borne on the wind.
Then let us hurry out with high steps
And be the first to reach the highways and fords:
Rather than stay at home wretched and poor.
For long years plunged in sordid grief."

III. THE DEW ON THE GARLIC LEAF

Anonymous

How swiftly it dries,
The dew on the garlic-leaf.
The dew that dries so fast
To-morrow will fall again.
But he whom we carry to the grave
Will never more return.

IV. OATH OF FRIENDSHIP

Anonymous

If you were riding in a coach
And I were wearing a "li,"¹
And one day we met in the road,
You would get down and bow.
If you were carrying a "teng,"²
And I were riding on a horse,
And one day we met in the road
I would get down for you.

¹ A peasant's broad-brimmed hat.

² An umbrella under which a cheap-jack sells his wares.

V. SONG

Poem by Sung Tzu-hou

On the Eastern Way at the city of Lo-yang
At the edge of the road peach-trees and plum-trees grow;
On the two sides, -flower matched by flower;
Across the road, -leaf touching leaf.

A spring wind rises from the north-east;
Flowers and leaves gently nod and sway.
Up the road somebody's daughter comes
Carrying a basket, to gather silkworms' food.

(She sees the fruit trees in blossom and, forgetting about her silkworms, begins to pluck the branches.)

With her slender hand she breaks a branch from the tree;
The flowers fall, tossed and scattered in the wind.

The tree says:

"Lovely lady, I never did you harm;
Why should you hate me and do me injury?"

The lady answers:

"At high autumn in the eighth and ninth moons
When the white dew change to hoar-frost,
At the year's end the wind would have lashed your boughs,
Your sweet fragrance could not have lasted long.

Though in the autumn your leaves patter to the ground,
When spring comes, your gay bloom returns.
But in men's lives when their bright youth is spent
Joy and love never come back again."

I wish to finish this song,
But this song makes man sad.
Thus I better go back for good wine,
And with lute under my arms ascend the grand hall.

From Arthur Waley, trans., *A Hundred and Seventy Chinese Poems* (New York,
Alfred A. Knopf, 1929), 57, 58, 61, 78, 116. Copyright by HarperCollins Publishers
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FIVE OLD VERSES

(1993)

I. New Corn
Poem by T'ao Ch'ien

Jacqueline Sackman

The musical score is written for a vocal ensemble and a percussion ensemble. The vocal parts include Soprano Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, and Baritone II. The percussion ensemble includes Marimba, Percussion I, Wooden Chimes, and Maracas. The score is in 4/4 time with a tempo marking of quarter note = 52. The lyrics are in Chinese characters with pinyin transliteration: *e--a e--a e--a. The score includes dynamic markings such as p (piano), mp (mezzo-piano), and fp (fortissimo). There are also performance instructions like '3 Wood Blocks' and 'sim. p' (simultaneous piano). A dashed line in the Maracas part indicates a gradual change of vowel.

* Dashed line indicates a gradual change of vowel.

2

Swiftly the years — be- yond

p mp

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

p

e--a e--a

p mp

e--a e--a

p mp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

pp

e--a e--a

[illegible]

[illegible]

ff (ca. 6 sec.)
 Soprano I
 ff (ca. 6 sec.)
 Soprano II
 ff (ca. 6 sec.)
 Alto I
 ff (ca. 6 sec.)
 Alto II
 ff (ca. 6 sec.)
 Tenor I
 ff (ca. 6 sec.)
 Tenor II
 ff (ca. 6 sec.)
 Baritone I
 ff (ca. 6 sec.)
 Baritone II
 ff (ca. 6 sec.)
 Percussion I
 B.D.
 ff (ca. 6 sec.)
 Percussion II
 mp (ca. 6 sec.)
 (scrape with metal beater)

Soprano Solo

(4) By the mountain stream a mist hovers
hor-ers a mo-ment and then scat-ters.
mf
(ca. 5 sec.)

Soprano I

(5)
p
(ca. 5 sec.)

Soprano II

(5)
p
(ca. 5 sec.)

Alto I

(whisper) *p*
By the mountain stream a mist hovers
hor-ers a mo-ment and then
mp
(ca. 5 sec.)

Alto II

(5)
p
(ca. 5 sec.)

Tenor I

(whisper) *p*
By the mountain stream a mist hovers
hor-ers a mo-ment and then
mp
(ca. 5 sec.)

Tenor II

(5)
p
(ca. 5 sec.)

Baritone I

pp
(ca. 5 sec.)

Baritone II

pp
(ca. 5 sec.)

Percussion I

Mba.
pp
(ca. 5 sec.)

Percussion II

Tam Tam.
pp
(scrape with metal beater)

[illegible]

8

This musical score is for a vocal ensemble and percussion. It consists of ten staves, each with a label below it: Soprano Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, Percussion I, and Percussion II. The vocal staves (Soprano Solo through Baritone II) are written in treble clef with a key signature of one sharp (F#). They feature complex melodic lines with many slurs and ties. Dynamic markings such as *p*, *mf*, and *pp* are placed throughout. Some vocal parts have a (4) in a circle, possibly indicating a four-measure rest or a specific rhythmic value. The Percussion I staff is in a different clef (likely a snare drum) and includes markings for *Mba.*, *BD.*, and *Mar.*. Percussion II is also in a different clef. The score is divided into two systems by a vertical line. The first system covers the first four staves, and the second system covers the remaining six staves. The notation is dense, with many notes and rests, suggesting a complex and expressive piece.

[illegible]

II. (Untitled) from *Nineteen Old Poems*

Anonymous

10

[illegible]

[illegible]

* Speech-like singing.
** x indicates approximate pitch.

12

Vocal Parts:

- Soprano I:** (cresc.) - - - ff. Lyrics: a ha ha ha ha a I a I o? - - - dim. - - - mp.
- Soprano II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Alto I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Alto II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Tenor I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Tenor II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Baritone I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Baritone II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.

Percussion Parts:

- Percussion I:** T. 1, 2, 3, S., Timp. Dynamics: pp, ff, mf.
- Percussion II:** T. 1, 2, 3, S., Timp. Dynamics: pp, ff, mf.

Other markings: ca. 3 sec., Mba., S.D., mp, mf, ff, pp, dim., cresc., ff, mp.

13

Soprano:
Alto:
Tenor
Baritone
Percussion I
Percussion II

14

ff
Of this days — glor-ious feast — and re-vel
ff
Of this days — glor-ious feast — and re-vel

14

Soprano
Alto
Tenor
Baritone
Percussion I
Percussion II

f
the plea-sure and de-light are diff-icult to de-scribe.
f
the plea-sure and de-light are diff-icult to de-scribe.
mf
Plucking the late they send forth ling-er-ing sounds
mf
Plucking the late they send forth ling-er-ing sounds
f
the new melo-dies
f
the new melo-dies

[illegible][illegible]

17

Bass Solo

$\text{B} = 80$ *mf*

Man in the world

lodg-ing for a sing-le life - time

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

pp

Man in the world

lodg-ing for a sing-le life - time

p

man in the world

lodg-ing for a sing-le life - time

mp

Man in the world

lodg-ing for a sing-le life - time

mp

p

pp

Bass Solo

mf Pass-es sud-den-ly like dust born on the wind

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

pp Pass-es sud-den-ly like dust born on the wind.

p Pass-es sud-den-ly like dust born on the wind.

mp Pass-es sud-den-ly like dust born on the wind.

mf Then let us hurry out with high steps and be the first to reach the

mf Then high steps and be the first

mf Then let us high steps and be the first

mf Then let us hurry high steps and be the first

mf high steps and be the first

f

3

p

f

mp

p

pp

Bass Solo
high-ways and flocks
mf
Rather than stay — at home wretched and poor
for long years
plunged in

Soprano I
pp
Rather than stay — at home wretched and poor
for long years

Soprano II
pp
Rather than stay — at home wretched and poor
for long years

Alto I
f
Rather than stay — at home wretched and poor
for long years

Alto II
f
Rather than stay — at home wretched and poor
for long years

Tenor I
f
Rather than stay — at home wretched and poor
for long years

Tenor II
f
Rather than stay — at home wretched and poor
for long years

Baritone I
mp
Rather than stay — at home wretched and poor
for long years

Baritone II
mp
Rather than stay — at home wretched and poor
for long years

Percussion I
mba.
ff
for long years

Percussion II
ff
for long years

[illegible]

Tenor Solo

Soprano I
mf
a i a i o?
o e i e o o
dim.

Soprano II
mf
a u a i a u i
a h a h a h a h a
dim.

Alto I
mf
a a o o o o
a i a i a i a
ff dim.

Alto II
mf
a a o o a
a i a i a i e o
dim.

Tenor I
mf
o e o o o o
a a o o a
dim.

Tenor II
mf
a o u i a o?
a a o o a
ff dim.

Baritone I
mf
a a i a a a i
hoh hoh hoh
dim.

Baritone II
mf
a i a i a i e o
a i a i a i o?
dim.

Percussion I
f
mp
f
mp
p

Percussion II
mf
mp
mf
f
mp
mf
mp

Præ
f
mf
sen - ti,

This musical score is for page 22 and includes the following parts and markings:

- Vocal Soloists:**
 - Soprano Solo:** Starts with a forte (*f*) dynamic, followed by a melodic line with lyrics "in per - pet - u - um".
 - Tenor Solo:** Enters with a mezzo-forte (*mf*) dynamic, singing "sen - ti".
- Chorus:**
 - Soprano I & II:** Enter with a pianissimo (*pp*) dynamic.
 - Alto I & II:** Enter with a pianissimo (*pp*) dynamic.
 - Tenor I & II:** Enter with a pianissimo (*pp*) dynamic.
 - Baritone I & II:** Enter with a pianissimo (*pp*) dynamic.
- Percussion:**
 - Percussion I:** Features a triplet of eighth notes marked *f* (forte) and *mf* (mezzo-forte). It includes a trill marked *f* and *mf*, and a triplet of eighth notes marked *f* and *mf*. A dynamic change to *mp* (mezzo-piano) occurs later.
 - Percussion II:** Features a triplet of eighth notes marked *f* and *mf*, and a triplet of eighth notes marked *f* and *mf*. A dynamic change to *mp* (mezzo-piano) occurs later.
- Other Markings:**
 - Lyrics "sen - ti" are written under the vocal lines.
 - Dynamic markings include *f*, *mf*, *pp*, *mp*, and *p* (piano).
 - Tempo markings include *Temp.* and *Trills*.
 - Rehearsal marks are indicated by numbers in parentheses: (4), (6), (3), (4), (6), (4), (6), (4), (6).

Score for Soprano Solo, Tenor Solo, and various vocal and percussion parts.

Vocal Parts:

- Soprano Solo:** *f* in per - pet - u - um, in per - pet - u - um. *molto rit. + dim. - p*
- Tenor Solo:** *mf* in per - pet - u - um, in per - pet - u - um. *molto rit. + dim. - p*
- Soprano I, II:** in Prae - sen - ti, Prae - sen - ti.
- Alto I, II:** in Prae - sen - ti, Prae - sen - ti.
- Tenor I, II:** in Prae - sen - ti, Prae - sen - ti.
- Baritone I, II:** in Prae - sen - ti, Prae - sen - ti.

Percussion:

- Percussion I:** *1/16*, *p*, *P*, *pp*
- Percussion II:** *pp*

Other:

- Mba.:** *sf*, *fff*
- B.D.:** *fff*

Tempo/Performance: *(ca. 2 sec.)*

24

$j = 63$

20 Anonymous
J = 63

Alto Solo
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Baritone I
Baritone II
Xylophone
Percussion I
Mounted Castanets
Vibraphone
Guiro
Percussion II

[illegible]

[illegible]

Alto Solo

2.3

27

The dew — that dries so fast

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

the dew on the

gar-lic leaf - (fish).

sub. p

p

Cast.

Vibes

Guero

Vibes

* Flatten by three quarter-tones.

IV. Oath of Friendship

Anonymous

25

The musical score is for a piece titled "IV. Oath of Friendship" by an anonymous composer. It is marked with a box containing the number "25". The score is written for a vocal ensemble and a percussion ensemble.

Vocal Soloists:

- Alto Solo:** The first staff, marked *mp* (mezzo-piano). It includes the lyrics "will never more" and "re-turn" (with a vocalization mark *(veh)*). The melody is in a 4/4 time signature.
- Soprano I & II:** Two staves, both marked *pp* (pianissimo). They follow the Alto Solo with a vocalization mark *(5)*.
- Alto I & II:** Two staves, both marked *pp*. They follow the Soprano parts with a vocalization mark *(5)*.
- Tenor I & II:** Two staves, both marked *pp*. They follow the Alto parts with a vocalization mark *(5)*.
- Baritone I & II:** Two staves, both marked *pp*. They follow the Tenor parts with a vocalization mark *(5)*.

Percussion Ensemble:

- Percussion I:** Includes *Xyl.* (xylophone) and *Vibes* (vibraphone). The *Vibes* part is marked *pp* and includes a vocalization mark *(5)*.
- Percussion II:** Includes *Giro* (gong). It is marked *mf* (mezzo-forte) and *p* (piano).

Other markings:

- Crotales* (castanets) are marked *p* (piano) at the end of the score.
- A duration mark *8" ** is present at the bottom right.

* Duration in seconds.

The musical score is arranged in a system with the following parts and dynamics:

- Tenor Solo:** Starts with a 3-measure rest, then plays a series of notes with dynamics *ppp*, *p*, *mp*, *ppp*, *p*.
- Soprano I:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, *ppp*, *p*.
- Soprano II:** Plays a series of notes with dynamics *p*, *mp*, *ppp*, *p*.
- Alto I:** Plays a series of notes with dynamics *p*, *mp*, *ppp*, *p*.
- Alto II:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, *ppp*, *p*.
- Tenor I:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, *ppp*, *p*.
- Tenor II:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, *ppp*, *p*.
- Baritone I:** Plays a series of notes with dynamics *p*, *mp*, *ppp*, *p*.
- Baritone II:** Plays a series of notes with dynamics *p*, *mp*, *ppp*, *p*.
- Percussion II:** Plays a series of notes with dynamics *p*, *mp*, *ppp*, *p*.

The score is divided into measures with time markings: 2'', 5'', 8'', 2'', 5'', 8'', 2'', 5''. The Percussion II part includes a 'Cl. rot.' section.

* Closed mouth position but without closed lips or tongue touching roof of mouth.

26

Ad lib., mp

If you were riding in a coach
and I was wearing a "d,"
and one day we met in the road,

Tenor Solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion II

5"

5"

5"

2"

4"

7"

28

Tenor Solo *mf* *mp* *p*
 You would get down — and bow. —
 Soprano I *mp* *p*
 Soprano II *pp* *mp* *p*
 Alto I *mp*
 Alto II *p*
 Tenor I *mp* *p*
 Tenor II *pp* *mp* *p*
 Baritone I
 Baritone II
 Percussion II
 1" 8" 9"

Musical score for page 32, featuring vocal and instrumental staves. The score includes lyrics: "You would get down — and bow. —". Dynamic markings include *mf*, *mp*, *p*, *pp*, and *PPP*. The score is divided into measures by vertical bar lines. The bottom of the page shows measure numbers 1", 8", and 9".

29

Score for page 33, rehearsal mark 29. The score includes parts for Tenor Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, and Percussion II. The lyrics for the vocal parts are: "If you were car-ning a 'teng'".

Vocal Parts:

- Tenor Solo:** *mp* If you were car-ning a "teng"
- Soprano I:** *ppp* *mp* *p*
- Soprano II:** *ppp* *mp* *p*
- Alto I:** *ppp* *mp* *p*
- Alto II:** *ppp* *mp* *p*
- Tenor I:** *ppp* *mp* *p*
- Tenor II:** *ppp* *mp* *p*
- Baritone I:** *ppp* *mp* *p*
- Baritone II:** *ppp* *mp* *p*

Percussion II: *mp* *p*

Rehearsal Mark 29: *mp* If you were car-ning a "teng"

Tenor Solo

and I were riding a horse,
and one day we met in the road,

Soprano I

(a)

Soprano II

(a)

Alto I

(a)

Alto II

(a)

Tenor I

(a)

Tenor II

(a)

Baritone I

(a)

Baritone II

(a)

Percussion II

(6")

9"

9"

2"

mf = f sub. p mp

I would get down for you.

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion II

Cred. mf

6'' 3'' 5'' 2'' 4''

V. Song

Poem by Sung Tzu-hou

31 J = 44

The musical score is written for a large ensemble. It begins with a box containing the number 31 and the tempo marking J = 44. The score is organized into several systems, each corresponding to a different instrument or vocal part. The parts are labeled as follows:

- Soprano Solo
- Alto Solo
- Tenor Solo
- Bass Solo
- Soprano I
- Soprano II
- Alto I
- Alto II
- Tenor I
- Tenor II
- Baritone I
- Baritone II
- Percussion I
- Percussion II

The percussion section includes Marimba, Snare Cymbal, and Tom-tom. The score includes various dynamic markings such as *pp*, *p*, *mf*, and *f*, as well as articulation marks like accents and slurs. The tempo is marked J = 44.

Soprano Solo

Alto Solo

Tenor Solo

Bass Solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

Tempo

Soprano Solo
 Alto Solo
 Tenor Solo
 Bass Solo
 Soprano I
 Soprano II
 Alto I
 Alto II
 Tenor I
 Tenor II
 Baritone I
 Baritone II
 Percussion I
 Percussion II

Musical score for a large vocal ensemble and percussion. The score includes parts for Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, Percussion I, and Percussion II. The music is in 4/4 time and features complex polyphonic textures with many overlapping vocal lines. Dynamics range from pp (pianissimo) to p (piano). The percussion part includes a snare drum (Crot.) and a cymbal (Cym.).

[illegible]

[illegible]

35

[illegible]

[The score page contains musical notation for various vocal parts and percussion instruments.]

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo

Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Baritone I
Baritone II

Percussion I
Percussion II

[Musical notes include lyrics such as "flowers have gone nod and sway", "flow-er leaves -by nod and sway", "leaf touch leaf", "flower by flower", "nod and sway", "leaf - ches leaf", "Midi.", "Stz. Cym.", "Cort."]

[illegible]

[illegible]

(4)

41

Soprano Solo *mp* *solo voce*
 Alto Solo *mp* *Sous le tree:*
 Tenor Solo
 Bass Solo

Soprano I *mf* *f-p*
 Soprano II *mf* *f-p*
 Alto I *mf* *f-p*
 Alto II *mf* *f-p*
 Tenor I *mf* *f-p*
 Tenor II *mf* *f-p*
 Baritone I *mf* *f*
 Baritone II *mf* *f*
 Percussion I *mf*
 Percussion II *mp* *f*

I never did you harm, why should you hate me and do me in-jury?
 Love-ly la-ry, I never did you harm, why should you hate me and do me in-jury?
 Love-ly la-ry dead-stick

(5)
 (ca. 5 sec.)
 (4)

42 *a tempo*

Soprano Solo

mf *At high autumn*

mp *When the white drenching rains*

sf *in the depth and north moans*

AT

Percussion II

Crot. *(A) mp* *Timp.*

Soprano Solo

mf *At the year's end*

f *the wind*

mf *would have lashed your boughs.*

mp *Your sweet fragrance - could not have last - ed long -*

Percussion II

Crot. *Timp.* *mf*

43

Soprano Solo

f *Though in autumn - your leaves pat - ter to the ground,*

mf *when spring aries, - your gay bloom re - turns.*

mp *But in men's lives - when their boyish galls*

Alto Solo

mf *Though leaves - pat - ter down*

spring *re - turns.*

Percussion II

Crot. *f*

[illegible]

[illegible]

APPENDIX

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